

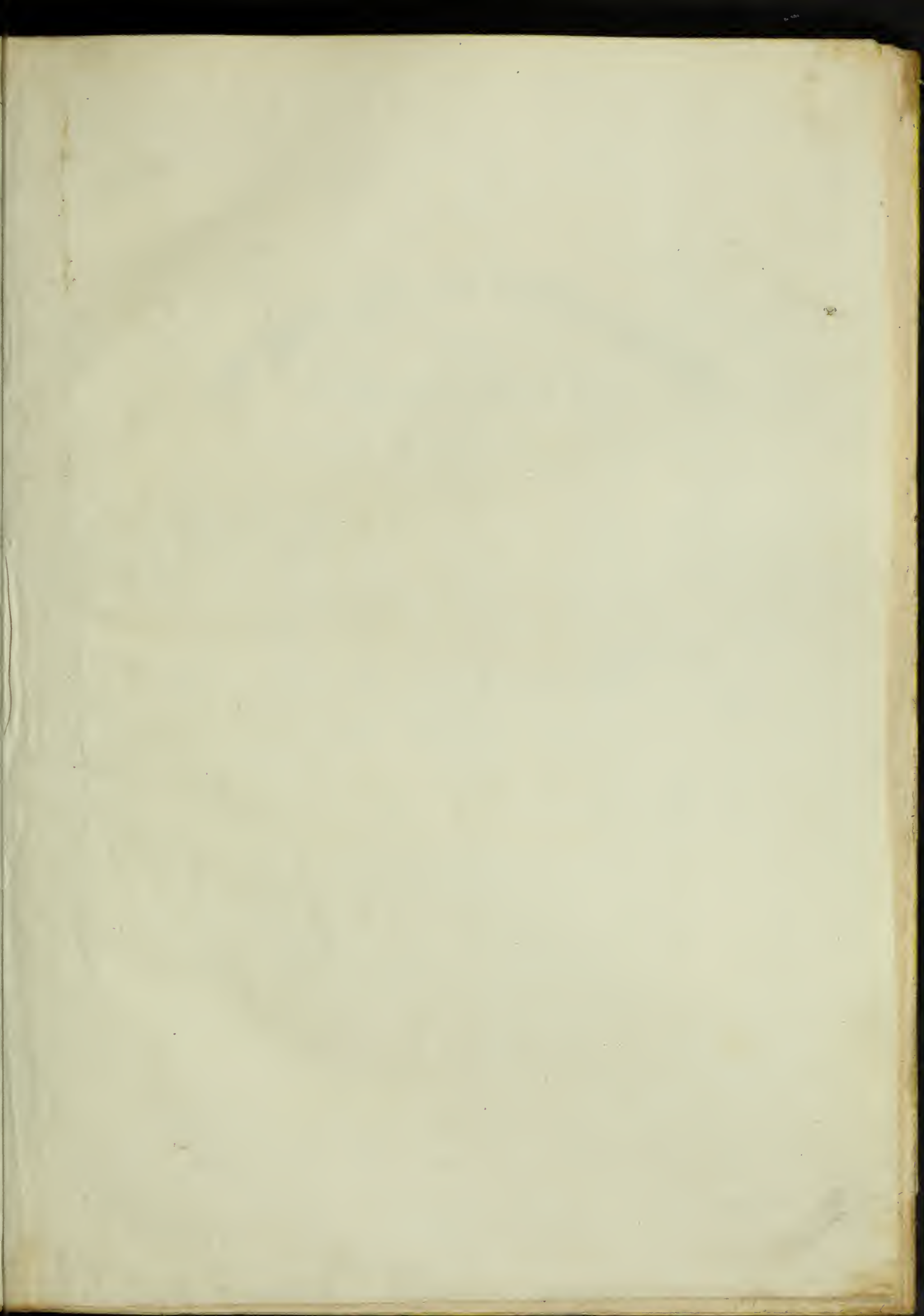
Le Bouillon des
fleurs.

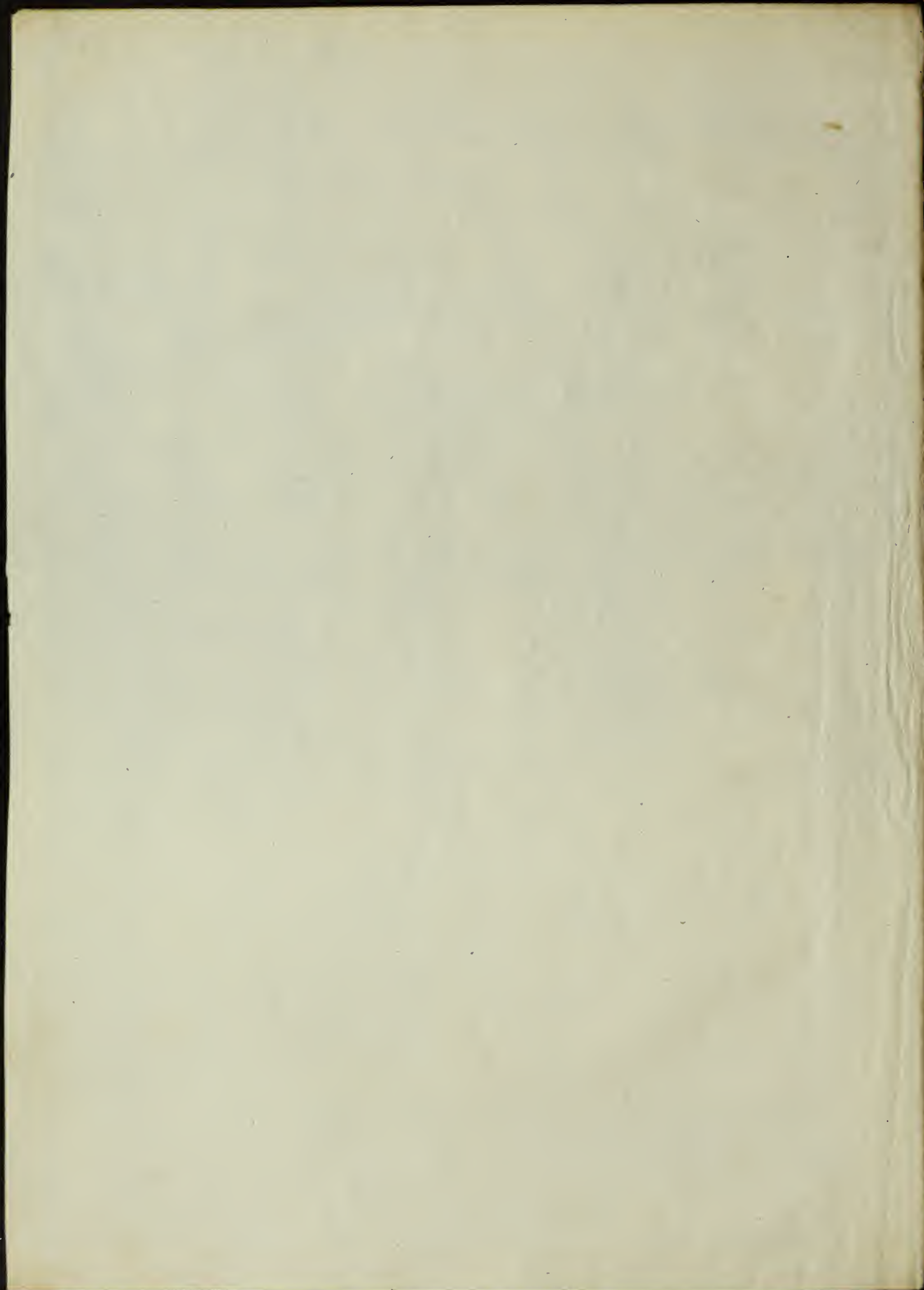
de P. Redouin

5⁴



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LE RAVILLON DES FLEURS

les Pêcheurs de Grenade

Comédie Lyrique en un acte

PAR

R. C. Guilbert de Pixérécourt

Musique posthume de

N. DALAYRAC

Dédiée

à Son Excellence Monsieur le Marquis

DE LAURISTON

Ministre de la Maison du Roi, Lieutenant Général, Pair de France,
Commandeur de l'Ordre Royal & Militaire de St. Louis, Grand Cordon de la
Légion d'Honneur, Grand Croix de la Couronne de Fer &c.

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1581.

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Allen A. Brown

Aug 14, 1894

1

1581

This page of musical notation is a multi-staff score, likely for a large ensemble or orchestra with vocal soloists. The notation is arranged in two systems of staves. The first system includes staves for vocal soloists (marked 'Soli') and instrumental parts. The second system includes staves for a string section (marked 'Solo') and other instrumental parts. The tempo is marked 'Andante' in several places. Dynamic markings include 'p' (piano) and 'f' (forte). The notation includes various musical symbols such as notes, rests, and accidentals.

Andante .

Soli

f

Soli

p

Soli

f

Solo

Andante .

Andante .

Andante .

Andante .

Cors. Soli

Clarinettes. Rf.

FP Viol 1^o p

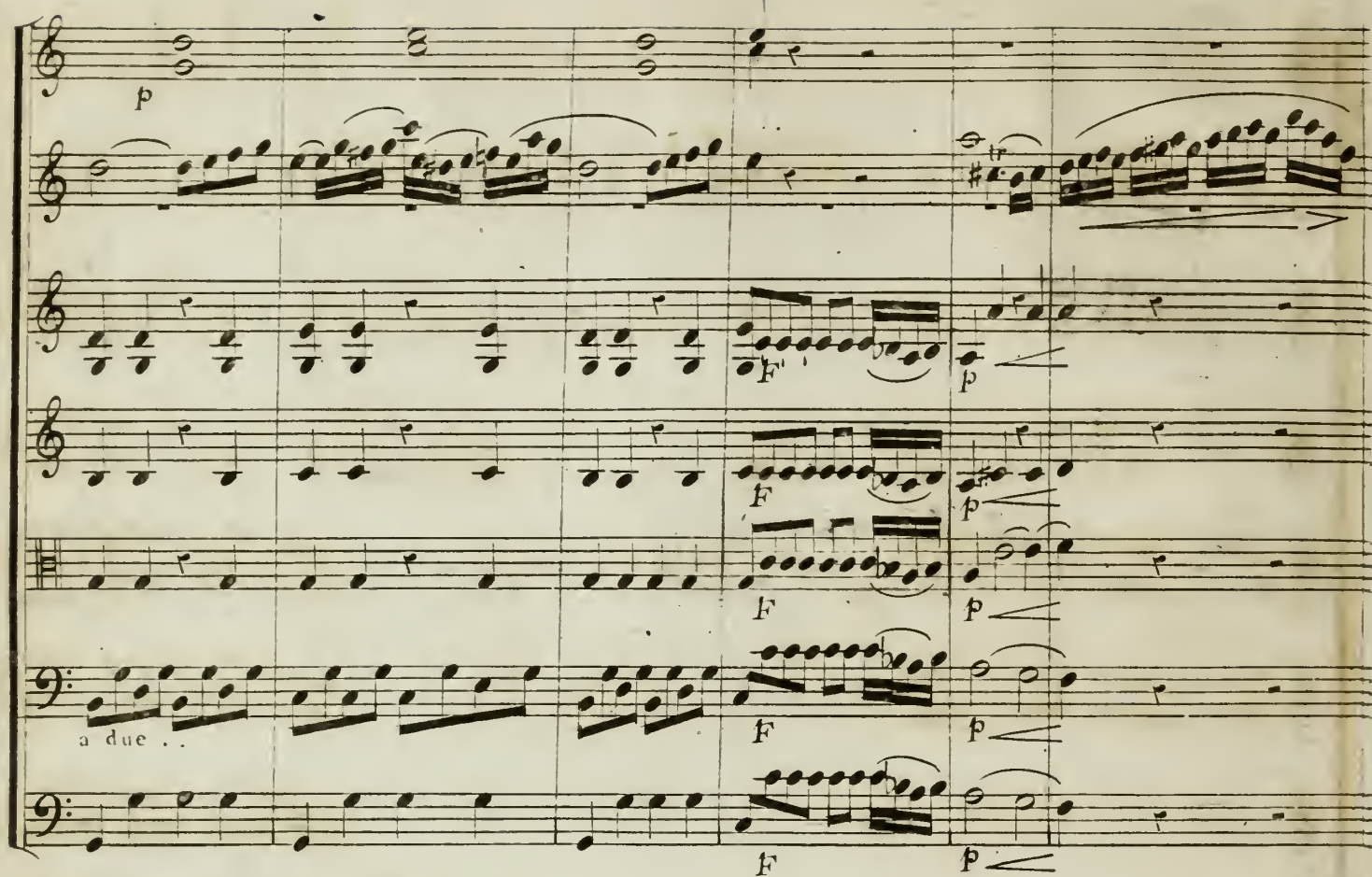
Viol 2^o p

Viole. p

FP Fag. 1^o et 2^o p 1^o tacet 2^o

FP Bassi. p Soli

Musical score for "The Swan" (Op. 20, No. 6) by Camille Saint-Saëns. The score is for a single piano (p) and includes a solo section. The music is in G major, 3/4 time, and consists of 16 measures. The score is written on a single system with a grand staff (treble and bass clefs). The tempo is marked "Allegretto" and the dynamics are "p" and "ff". The score includes a "Solo" section starting at measure 10. The score is from a 1911 edition of the "The Swan" suite.



First system of musical notation, featuring six staves. The top staff begins with a piano (*p*) dynamic. The second staff contains a complex, rapid melodic line with many beamed notes. The third and fourth staves provide harmonic support with chords and moving lines. The fifth and sixth staves are in bass clef and include the instruction "a due" in the fifth measure. The system concludes with a series of chords and a final melodic flourish in the top staff.



Second system of musical notation, also featuring six staves. The top staff is marked "Soli" and begins with a forte (*Rf.*) dynamic. The second staff continues the melodic line from the first system. The third and fourth staves provide harmonic support. The fifth staff is marked "1. Solo" and includes the instruction "a due" in the fifth measure. The system concludes with a series of chords and a final melodic flourish in the top staff.

Trompettes.

Corn. *p* *Rf.* *p* *F*

Flauto 1° *F*

Flauto 2° *F*

Clar. 1° *Solo* *F* *p* *F* *Point d'orgue.*

Clar. 2°

Oboi. *F*

Viol. 1. *F* *p* *Rf.* *p* *F*

Viol. 2. *F* *p* *Rf.* *p*

Viole *F* *p* *Rf.* *p* *F*

Fagotti. *F*

Bassi. *F* *p* *Rf.* *p* *F*

Tromb. *F*

Timb.

All.^o vivace .

The musical score is written for a large ensemble, likely a symphony or concert band, consisting of 15 staves. The notation is in a single system, divided into two parts by a double bar line. The tempo is marked "All.^o vivace" at the top right and bottom right. The key signature is one flat (B-flat). The score includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system contains 10 staves, and the second system contains 5 staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system contains 10 staves, and the second system contains 5 staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system contains 10 staves, and the second system contains 5 staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

1581

This page contains musical notation for a 12-part setting of "The Lord's Prayer" by Johann Sebastian Bach. The notation is arranged in 12 staves, each representing a different voice part. The vocal lines are marked "Mezzo F." and the basso continuo lines are marked "p". The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page of musical notation consists of 15 staves, arranged in a single system. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The page is numbered '1581' at the bottom center. The notation is organized into measures, with some measures containing multiple notes and others containing rests. The dynamic markings 'p' are placed above or below the notes, indicating a piano dynamic. The notation is written in a style typical of 18th or 19th-century musical manuscripts.

The musical score consists of 14 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The page is numbered 10 in the top left corner and 1581 at the bottom center.

Dynamic markings include **F** (Forte), **FF** (Fortissimo), and **Forte e Cresc.** (Forte and Crescendo).

Key features of the notation include:

- Staff 1: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 2: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 3: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 4: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 5: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 6: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 7: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 8: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 9: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 10: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 11: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 12: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 13: Treble clef, starting with a whole rest, followed by a series of eighth notes.
- Staff 14: Treble clef, starting with a whole rest, followed by a series of eighth notes.

This page of musical notation is a score for a piano and orchestra. It consists of 14 staves. The top 10 staves are for the piano, with dynamics like 'ff' and 'f' marked. The bottom 4 staves are for the orchestra, including a section labeled 'Col. B.' and a section with 'ff' dynamics. The notation includes various musical symbols such as notes, rests, and slurs.

This page contains a handwritten musical score. The notation is spread across 14 staves. The first 10 staves are in treble clef, and the last 4 staves are in bass clef. The music includes various note values, rests, and accidentals (sharps, flats, and naturals). There are several slurs and ties. A section of the score, spanning the 10th and 11th staves, is marked with a double bar line and the text "Col. B." in the bass clef staff. The notation is dense and appears to be a complex piece of music, possibly for a large ensemble or orchestra.

Flauti.

Clarineti.

Oboi.

Viol. 1°

Viol. 2°

Col 1°

Viole.

Fagotti.

Bassi.

violoncelli soli.

Col arco

Pizzic.

Cors.

Flauti.

Clarineti.

Viol. 1°

Viol. 2°

Col 1°

Viole.

Bassi.

violonc. soli.

Fag. col Bassi.

violonc. soli.

Fagotti e violonc. soli.

• Flauto 1º

• Flauto 2º

Viol. 1.

Viol. 2.

Col. 1º

Viole.

Fagotti.

Col. Bº

Bassi.

Trompettes.

Score for page 16, featuring various instruments and dynamic markings:

- Trompettes.** (Trombones)
- Corni.** (Horns)
- Flauto 1°.** (Flute 1st)
- Flauto 2°.** (Flute 2nd)
- Clar. 1°.** (Clarinet 1st)
- Clar. 2°.** (Clarinet 2nd)
- Oboi.** (Oboe)
- Viol. 1°.** (Violin 1st)
- Viol. 2°.** (Violin 2nd)
- Viole.** (Viola)
- Fagotti.** (Bassoons)
- Bassi.** (Basses)
- Trombone.**
- Timballes** (Tambourines)

Dynamic markings include **f** (forte) and **Tutti**.

This page of musical notation, numbered 17 in the top right corner, contains a complex arrangement of staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves featuring multiple clefs (treble and bass). The notation includes various musical symbols, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *C♯1 B♭*. The page is numbered 17 in the top right corner. The notation is dense and covers most of the page, with some staves showing more complex rhythmic patterns and others showing simpler, more melodic lines. The overall style is that of a historical musical manuscript.

This page of musical notation contains 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *p* (piano), *Dolce* (sweetly), and *Rf.* (Ritardando). The notation also includes clefs (treble and bass), key signatures (one flat), and time signatures (4/4). The staves are arranged in a system, with some staves having additional markings like *Col. 1^o* and *Col. B^o*.

1581

Clarineti.

Dol. Solo

Oboi.

Viol. 1^o Dol.

Viol. 2^a

Viola.

Fagotti.

Bassi

Violini. Soli

1581

This page of musical notation is for a string quartet, consisting of 12 staves. The notation is arranged in four systems of three staves each. The first system (staves 1-3) is in treble clef, and the second system (staves 4-6) is in bass clef. The third system (staves 7-9) is in treble clef, and the fourth system (staves 10-12) is in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The notation is written in a clear, professional style, typical of a musical score. The page number 1581 is printed at the bottom center.

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

p Pizzic.

[illegible]

Corni .

Flauti .

Clarineti .

Viol. 1^o

Viol. 2^o

Viole .

Bassi .

Fagotti coi Bassi .

Col B^o

Col Parco .

Fag. coi Bassi

1581

fp

The musical score on page 23 covers measures 1581 to 1584. The staves are arranged as follows from top to bottom: Corni, Flauti, Clarineti, Viol. 1^o, Viol. 2^o, Viole, Bassi, and Fagotti coi Bassi. The music is written in a common time signature. The bottom staff, labeled 'Fag. coi Bassi', shows a melodic line with dynamic markings 'p' (piano) and 'fp' (fortissimo). The measure number '1581' is printed below the bottom staff. The page number '23' is in the top right corner.

Tromp.

This page contains a musical score for an orchestra, starting at rehearsal mark 1581. The instruments and their parts are as follows:

- Tromp.** (Trumpets): Two staves, both starting with a rest and then playing a series of eighth notes.
- Corni.** (Horns): Two staves, both starting with a rest and then playing a series of eighth notes.
- Fl. 1°** (Flute 1): One staff, starting with a rest and then playing a series of eighth notes.
- Fl. 2°** (Flute 2): One staff, starting with a rest and then playing a series of eighth notes.
- Clar. 1°** (Clarinet 1): One staff, starting with a rest and then playing a series of eighth notes.
- Clar. 2°** (Clarinet 2): One staff, starting with a rest and then playing a series of eighth notes.
- Oboi.** (Oboe): One staff, starting with a rest and then playing a series of eighth notes.
- Viol. 1°** (Violin 1): Two staves, both starting with a rest and then playing a series of eighth notes.
- Viol. 2°** (Violin 2): Two staves, both starting with a rest and then playing a series of eighth notes.
- Viola**: One staff, starting with a rest and then playing a series of eighth notes.
- Fagotti.** (Bassoons): Two staves, both starting with a rest and then playing a series of eighth notes.
- Bassi.** (Basses): Two staves, both starting with a rest and then playing a series of eighth notes.
- Tromb.** (Trombones): Two staves, both starting with a rest and then playing a series of eighth notes.
- Timb.** (Timpani): One staff, starting with a rest and then playing a series of eighth notes.

The score is written in 2/4 time and features a variety of musical notation, including rests, eighth notes, and dynamic markings such as *f* (forte) and *fp* (fortissimo). The rehearsal mark 1581 is located at the bottom center of the page.

All.^o molto .

This image shows a page of handwritten musical notation, likely a score for a symphony. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The page is aged and shows signs of wear, including a small brown stain near the center. The notation is in a historical style, with some markings that are not standard in modern notation, such as the use of 'ff' for fortissimo and 'All. molto' for Allargando molto. The page is numbered '150' at the bottom center.

150

1581

This page contains a single system of handwritten musical notation. It consists of 14 staves. The notation is written in black ink on aged, slightly yellowed paper. The staves are arranged in a single system, with various clefs (treble and bass) and key signatures (including one with a flat and one with a sharp) used throughout. The notation includes a variety of note values, rests, and some complex rhythmic markings. The handwriting is clear and legible, typical of 18th or 19th-century musical manuscripts. The page is numbered '27' in the top right corner.

This page contains a single system of handwritten musical notation, consisting of 15 staves. The notation is written in black ink on aged, slightly yellowed paper. The first staff begins with a treble clef, while the remaining staves use a variety of clefs, including treble, alto, and bass. The notation includes a wide range of musical symbols: eighth and sixteenth notes, rests, beams, slurs, and various accidentals (sharps, flats, and naturals). The music is organized into measures by vertical bar lines. The overall style is characteristic of 18th or 19th-century manuscript notation.

This page contains 15 staves of handwritten musical notation. The notation is dense and complex, featuring a variety of musical symbols including notes, rests, and accidentals. The staves are arranged in a single system, with each staff containing multiple measures of music. The notation is written in black ink on aged, slightly yellowed paper. The page is numbered 29 in the top right corner.

PERSONNAGES.

ACTEURS.

ALMANZOR, Roi de Grenade.	M. PONCHARD.
SÉLIM, premier ministre.	M. DESSESSARTS.
ZORAÏDE, fille de l'un des lieutenans d'Almanzor.	M ^{me} PRADHER.
LAURE, jeune Française, esclave de Zoraïde.	M ^{me} BOULANGER.
KALED, gardien du pavillon des fleurs. (1)	M. VIZENTINI.

LA SCÈNE SE PASSE EN ESPAGNE, PRÈS DE GRENADE, DANS UN JARDIN DÉPENDANT DU GÉNÉRALIEF, MAISON DE PLAISANCE DES ROIS MAURES.

La brochure est imprimée, et se vend chez Pollet, libraire, Rue du Temple, N^o 36.

(1) Ce rôle appartient à l'acteur chargé de l'emploi de Juliet.

LE PAVILLON DES FLEURS,

ou

LES PÊCHEURS DE GRENADE.

Le Théâtre représente un jardin délicieux. A gauche (1), un joli pavillon dont l'entrée est ornée de cassolettes et de vases remplis de fleurs. A droite, sous une espèce de rotonde très-élégante, on a placé des bancs garnis de carreaux. Sur le devant des vases remplis de fleurs. Dans le fond un canal au-delà duquel on découvre la ville de Grenade et l'Alhambra, magnifique résidence des Rois Maures.

SCÈNE PREMIÈRE.

SÉLIM, ALMANZOR, LAURE, ZORAÏDE.

(Au lever du rideau, on voit Zoraïde et Laure groupées à droite sous la rotonde. Almanzor et Sélim sortent du pavillon. Le jour commence à poindre.)

Morceau d'ensemble.

N.º 1.

Soli TRIO : SÉLIM.

Cors en Ut. Moderato. *p*

Flûtes. *p*

Hautbois et Clarinettes. *p*

Fagotti. *p*

Violino 1.º Moderato. *pp*

Violino 2.º *pp*

Alto.

LAURE.

SÉLIM. Moderato. *pp* Ka - led, Ka -

Basso.

(1) Les deux côtés de droite et de gauche doivent être pris relativement aux spectateurs. Les personnages sont placés comme ils doivent l'être au théâtre.

LAURE, 27. nait, et se cachant sous son voile.

C'est lui, si len - ce!

ALMANZOR

led, Ka - led.

Almanzor descend avec Sélim.

Cors en RÉ.

All.^o

All.^o

ALMANZOR

Par Maho-met, s'il est absent, je punirai sa désobéis-sance.

All.^o

1581

Clarinettes.

p

(Lance en soulevant son voile.)

oh! mon Dieu, comme il est méchant! malheur à lui s'il est absent!

SÉLIM à part.

c'est grâce à

Dieu.

f Oboi.

fp

certes, je punirai le traître; abandonner ce pa-vil-

moi qu'il est ab-sent. H. C. sublime Alman-zor, ô mon

fp 1581 *fp*

lon. certes, je punirai le traî - tre; a - bandonner ce pavil - lon.
 maî - tre! daigne m'accorder son par - don; sublime Alman-
 Recit .
 A due
 Recit .
 Recit .
 je punirai le traî - tre. (En se retournant il voit les deux per-
 sonnes qui sont sur le banc.) Sé - lim, tu blâmes mon cour-
 zor, ô mon maî - tre!
 Recit .

1581

roux, vois le fruit de sa négligence.

(S'ilm qui s'est approché.) Sei - gneur, cet accident pour

Oboie Clari. CoiFlauti.

(Almanzor élève les deux voiles.)

oui, vrai-

nous n'est pas trop fâcheux, je le pense. ce sont des femmes!

1581

ment; re-garde, elles sont char - man - tes. (Haut.) re -

(A part.) je les connais, elles dorment pro - fon - de -

gar - de, re - gar - de. Ah! l'on chercherait vai - ne -

ment, el - les dorment pro - fon - de - ment.

ment des fi-gures plus sédui-san - tes. Ah! l'on chercherait vaine-

ment, l'on cherche-raît vaine - ment des fi-gures plus sédui-san - tes; re-gar-de, Vraiment,

1581

el-les sont charman-tes, re-gar-de, el-les sont charman-tes. (Montrant Laure.)
 el-les sont charman-tes, vraiment, el-les sont charman-tes; que de fi-

Dynamic markings: F, Fp, FF, pp, tr

ouï, sans doute, elle est fort
 nesse, que d'enjouement!

Dynamic markings: p, tr

jo - lie, mais l'autre est infiniment mieux, que j'aime sa melanco - li - - e, quel traits

no - bles et graci - eux! j'en suis certain, dans ses beaux yeux,

1581

40

je pui-se-rai le bonheur de ma vi - e, dans ses beaux yeux, j'en suis cer -

Lent et expressif.

tain, je pui-se-rai, je pui-se-rai le bonheur de ma vi - e, le bonheur de ma

vi - e, de ma vi - e. Eveil-lons-les..

Non, non, ré - pri - mez cette en

Eveil-lons-les.

vi - e, nous leur causerions de l'ef-froi; al-lons, al -

1581

Il a raison, sur ma foi. Viens, suis-moi,
lons nous déguiser. puis nous reviendrons. (Bas : Laure.) Attendez-moi, attends-moi.

Animé.
Animé.

Viens, viens.
moi, attends-moi.

Pour mettre à
Tu sais

1581

LAURE.

Moi, j'espère que l'aven-tu-re ne fini-ra pas mal pour nous,
fin cette a-ven-tu-re, vi-te, Sé-lim, é-Moi-gnons-nous, pour
si ma pen-sée est pu-re, Di-vin Prophète, ex-au-ce-nous, tu sais si

Cor.

moi, j'es-pè-re que l'aven-tu-re ne fi-ni-ra pas
met-tre à fin cet-te a-ven-tu-re, vi-te, Sé-lim, é-
ma pen-sée est pure, Divin Pro-phète, exauce-nous, Divin Prophète, exau-ce, ex-

1^{re} fois. 2^e fois. pp

Retenu.

Fagotti.

Retenu.

mal pour nous, nous. Hélas hé-

loignons-nous, nous; é - loignons-nous, éloignons-

au - te - nous, nous; (Haut) éloignons-nous,

Retenu.

1^{re} fois. 2^e fois. Pizzicato.

las! nous n'espérons, n'espérons qu'en vous; hé - las! n'espé-

loignons-nous, é-loi-gnons-nous; par-tons, éloignons-

éloignons-nous, attendez-moi, éloignons-nous; par-tons, attendez-

1581

8

f *p* *pp*

vno 1 *vno 2*

(Laure les suit des yeux.)

rons, nous n'espérons qu'en v^s nous n'espé - rons qu'en vous: Il^e sortent.

nous, é - loi - gnons - nous, Sélim, Sé - lim, éloignons-nous.

moi, é-loignons-nous, é-loignons-nous éloignons-nous.

pp

Un peu de confiance,
ma chère maîtresse.

LAURE, ZORAÏDE.

VIRELAI.

N^o 2.Violino 1^oViolino 2^o

Viola.

LAURE.

Basso.

Fin.

All^{to} ma non troppo presto.

A l'es-pé-rance, Zora-ïde, ouvrez votre

coeur: il est un terme à la souffrance, il est un terme à la souffrance; le premier rayon du bon-

heur, c'est l'es-pé-rance, c'est l'es-pé-ran - - cé. Al segno.

2.
Sans l'espérance
Les maux accablent la raison;
Votre peine commence,
Et la jeunesse est la saison
De l'espérance.

(Bis.)

3.
Douce espérance!
Descends du ciel, entends mes vœux;
Viens lui rendre par ta présence (Bis.)
L'unique bien des malheureux,
Douce espérance!

ORAIID, LAURE, KALED.

LAURE, Des. d. L. raide.

J'en étais sûre .

TRIO .

KALED .

N^o 3.

All^u con moto

Corni
in RE.

Clarinetti .

Violino 1º

Violino 2^o.

Viola .

Fagotti.

C. B.

All^{to} con moto .

KALF .

Basso.

A vos pleurs il faut bien se rendre: jusqu'à demain restez i-

Enfouille

1 wire base

Me 11 TP

Mezzo FP

Mez 70 P

Mezzo LP

Mezzo FP

Me 111 FP

Mezzo P

METROPOLITAN

Mezzo FP

Mezzo FP

C. B.

ZORAID.

LALUF.

Ah! que de graces à vous rendre!

KALEP.

Ah! que de graces à vous rendre!

ci

jusqu'à de-main restez i - ci; je ne

Mezzo FP.

Mezzo FP.

1581

1

[illegible]

graces à vous rendre, ciel! à l'in -

fai - ble j'ai su le prendre, aussi vous

je ne porte point un cœur tendre, toujours j'ai bien su le de - fendre,

téresser nous a - vons ré - us - si à l'in - té - resser nous

le voyez, nous a - vons ré - us - si, aussi, vous le voyez, nous

à vos pleurs j'ai dû me ren - dre, j'us - qu'à de -

1581

a - vons ré - us - si, nous a - vons ré - us -
 a - vons ré - us - si, nous a - vons ré - us -
 main restez i - ci, à m'intéres - ser vous a - vez ré - us - si, vous avez réus -

si, nous a - vons ré - us - si. Du
 si, nous a - vons ré - us - si. Du
 si, oui, oui, vous avez réus - si, oui, oui, vous avez réus - si.

Cantabile.
 Cantabile.
 Cantabile.
 Cantabile.

1581

[illegible]

lorsque l'on sait de l'opu - lence, faire un em - ploi, faire un em -

sait, lorsque l'on sait de l'opu - lence, faire un em - ploi, faire un em -

ploi, un em - ploi si ge - ne - reux, fai - re un em - ploi, faire un em -

ploi, un em - ploi si ge - ne - reux, fai - re un em - ploi, faire un em -

Col B° //

1581

All.
 F
 F
 F
 F
 F
 Col B.
 // // // // //

ploi si ge - né - reux.
 ploi si ge - né - reux.
 Que pensez-vous, que pensez-vous de ce lieu de plai-
 All.
 Col B.
 Mezzo FP MF. P.
 Mezzo FP MF. P.
 Mezzo FP MF. P.
 Mezzo FP MF. P.
 Col B.
 // // // // //

qu'il joint le goût à la magnifi - cence.
 qu'il joint le goût à la magnifi - cence.
 san - ce? mais oui, j'en suis assez con - tent;
 Mezzo FP. MF. P. 1581 F

[illegible]

ca - ges, ce vert ga-zon, ces frais om-brages?
Ce sé-jour doit
être bien doux, oui, sans doute, il est bien doux.
Et du

RF. 1581

1^o Solo .

P. ma RF. un poco .

sen - sible ,

qu'il est d'une humeur agré - a - ble , hu -

(A Zoraida .)

maître, que dites - vous? et vous? et puis?

C. et B. H H H H H

bien - fai - sant ,

main, com - plai - sant et très - ai - mable, très - ai - mable, assu - ré

(A part)

et puis? et puis? est-ce là tout? est il aimable? il est aimable?

First system of musical notation, measures 1-3. The vocal line begins with the lyrics "as - su - ré - ment, sen - si - ble, hu -". The piano accompaniment includes a cello/bass line with a "Col B" marking.

Second system of musical notation, measures 4-6. The vocal line continues with "ment as - su - ré - ment, il est vrai -". The piano accompaniment includes a cello/bass line with a "Col B" marking.

Third system of musical notation, measures 7-9. The vocal line continues with "ah ! c'est charmant, c'est bien pour la première fois qu'on me dit ce mot, je le". The piano accompaniment includes a cello/bass line with a "Col B" marking.

Fourth system of musical notation, measures 10-12. The vocal line continues with "main, il est complaisant, ment complaisant, bienfaisant, charmant, il est complaisant, crois, fort bien, fort bien fort bien, en vé - ri - té; mais est-il ai -". The piano accompaniment includes a cello/bass line with a "Col B" marking.

fp fp F F

Col. B.

sen - sible, hu -

oui, très-ai-mable, as - suré - ment, as - suré -

mable, est-il ai-mable? (A part.) c'est bien p. la première fois qu'on me dit ce mot, je le

fp fp F

p MF. P. MF. P. MF. P. MF. P. MF. P.

Col. B.

main .

ment .

crois; ah! si l'heureux proprié-taire de ce sé-jour de-là - ci-eux vous a - vait

p MF. P.

Mf. p. p

Mf. p. Mf. p. Mf. p. Mf. p.

Col. B.° //

Quel noble et séduisant lan-
Ce sont des compliments du-
pour sa lo-ca-tai-re, il croirait habiter les cieux!

Mf. p. fp fp

fp fp fp fp fp p

ga ge! quel séduisant langage!
sage. vous le voyez, il est à nous.
je ne pare point mon lan-gage,

fp fp 1581 fp p

du propri-é-taire a - mu - sons - nous, amusons - nous, en le flattant, en
 du préten - du propri-é - tai - re a - mu - sons - nous, amusons -
 Bon ! bon ! bon !

le flat-tant; i - - - ci la
 nous en le flattant; i - - - ci la
 bon ! bon ! ah ! sans ê - tre propri-é - taire de ce sé - jour divin, char -

feinte est né - ces - sai - re, i - ci la

feinte est né - ces - sai - re, i - ci la

mant, cette gentil - le locataire me plaît beaucoup, assurément, cette gen - til -

feinte est né - ces - saire, mé - na - geons - le pour un mo -

feinte est néces - saire, mé - nageons - le pour un mo -

le lo - ca - tai - re me plaît beau - coup, as - su - ré -

ment; du préten - du propri - é - tai - re, a -
ment; du préten - du propri - é - tai - re, a - mu - sons - nous, a - mu - sons -
ment Bon ! Bon !

Mf e Cres
Mf. e Cres.
Mf. e Cres.
Mf e Cres
Mf e Cres
mu sons - nous; amusons - nous en le flat - tant; i
nous en le flat - tant; en le flat - tant; i
Bon ! Bon ! Bon ! ah ! sans ê - tre propri - é -
Mf. e Cres.

ci la feinte est né -

ci la feinte est né -

taire de ce sé - jour di - vin, charmant, cette gen til - le loca - taire me plaît beau -

ces - - sai - re, i - ci la feinte est né - ces -

ces - - sai - re, i - ci la feinte est né - ces -

coup, assuré - ment, cette gen - til - - - le lo - ca - - tai -

saire, mé - na - geons - le pour un mo - ment, mé - na - geons -
 saire, mé - na - geons - le pour un mo - ment, mé - na - geons -
 re mé plaît beau - coup, as - su - ré - ment, mé plaît beau -

le pour un mo - ment; i - ci la feinte est né - ces -
 le pour un mo - ment; i - ci la feinte est né - ces -
 coup, as - su - ré - ment, dans ce sé - jour

Col 1°
 Col B°

66

Col B°

sai - re, il faut, il faut le mé - na - ger pour un mo -

sai - re, il faut, il faut le mé - na - ger pour un mo -

divin, char - mant, cet - te gen - til - le lo - ca -

ment, mé - na - geons - le pour un mo - ment, mé - na - geons -

ment, mé - na - geons - le pour un mo - ment, mé - na - geons -

tai - re me plaît beau - coup, as - su - ré - ment, me plaît beau -

F

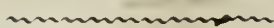
1581

The musical score is written for a piano and a vocal soloist. The piano part consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The vocal part consists of three staves: two for the vocal line (treble clef) and one for the basso continuo (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains five measures, and the second system contains five measures. The lyrics are in French and are written below the vocal staves.

le pour un mo - ment, pour un
le pour un mo - ment, pour un
coup, as - su - ré - ment, as - su -
mo - ment .
mo - ment .
ré - ment.

un sentiment que l'on n'a peut-
être accordé jusqu'ici qu'à
mon rang ou à l'ambition.

ALMANZOR Seul.

N^o 4.All.^o assai.

AIR.

Corni in ut.

Clarinettes.

Violino 1^o.Violino 2^o.

Alto.

Fagotti.

Basso.

ALMANZOR.

Dol.

D'a

Violini

p *ff* *p* *ff* *p* *ff*

Col. B.^o // // // //

mour, de joie et d'es - pé - ran - ce, mon cœur, mon cœur se

p *ff* *p* *ff* *p* *ff*

Col. B.^o // // // //

plaît à s'en - i - vrer, d'a - mour et d'es - - pé -

p *ff* *p* *ff* *p* *ff*

Col. B.^o // // // //

ran - ce, mon cœur se plaît, se plaît à s'en - i - vrer, a

Rf. *Rf.* *Rf.* *Rf.* *Rf.* *Rf.*

Col. B.^o // // // //

Rf.

Musical score for a vocal and piano piece, page 70. The score is in F major and 4/4 time. It features a vocal line and a piano accompaniment with multiple staves. The piano part includes a harp-like texture in the upper right and a more rhythmic accompaniment in the lower left. The vocal line has lyrics in French.

Dynamics and markings: *F*, *Rf.*, *Mezzo F.*, *Col B.*, *Col 1.*

Lyrics:

s'en - i - vrer, à s'en - i - vrer. Ah! que n'est-elle en ma puis -
 sance, que n'est - elle en ma puis - san - ce! rien ne pour - rait m'en sé - pa -

ff ff f ff f ff f rf. ff f rf. ff f rf. ff

Col B. //

rer, rien ne pourrait m'en sé-pa-rer, ah! que n'est-el-le

ff ff f ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

Col B. //

Andantino

Andantino.

en ma puis-sance! rien ne pourrait m'en sépa-rer, un seul mo-

ff ff ff ff ff ff

Andantino.

ment j'ai vu briller ses charmes, et cet instant m'a soumis sans retour, un seul mo-

ment j'ai vu briller ses charmes, et cet instant m'a soumis sans retour; objet char-

mant, oui, je te rends les armes, viens recevoir l'aveu de mon a-mour, un seul mo-

ment j'ai vu briller ses charmes, et cet instant m'a soumis sans retour, un seul mo-

Col B° //

ment j'ai vu briller ses charmes, et cet instant m'a soumis sans retour, m'a sou -

fp

p F Rf. F

fp F

Col B° //

mis sans re-tour, m'a sou-mis sans re-tour, cet instant m'a soumis sans re-

fp F

1.^o tempo. Corni in FA.

1.^o tempo.

1.^o tempo.

Col B^o

Col B^o

1.^o tempo.

tour, cet instant m'a soumis sans re-tour. D'a-mour, de joie

1.^o tempo.

FP

FP

FP

Col B^o

et d'es-pé-ran-ce, mon cœur, mon cœur, se plaît à s'en i-vrer,

FP

1581

d'a - mour et d'es - pé - rance, mon cœur se plaît, se

plait a s'en-i-vrer ta présence en ces lieux

Musical score for voice and piano, page 77. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a section marked "Col. B." (Columbia B.) with a double bar line.

The vocal line consists of two staves. The lyrics are:

va combler mon dé - sir mon cœur s'a - gi - te,

frémit, pal - pite et d'es - pé - rance et de plai - sir, mon cœur fré -

The piano accompaniment includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). It also features trills and other ornamental figures.

The score is numbered 1581 at the bottom.

mit, mon coeur pal - pi - - te et d'es - pe - ran - ce et de plai-

Col B. //

F p

sir, et d'espé - rance et de plai - sir, d'espé - rance et de plaisir, d'espé-

Col B. //

Rf. p F

1581

ran - ce et de plai - sir, et de plai - sir, et de plai - sir.

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'Col B.' (Cello/Bass) line with rests and a double bass line with a rhythmic pattern. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register.

This system contains the next four measures of the piece. The vocal line continues with the same lyrics. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and eighth notes. The 'Col B.' line continues with rests and double bar lines. The double bass line maintains its rhythmic pattern.

Bon! cela vous plaît à dire.

(Laure se touche les yeux, témoignant
malignement qu'elle l'a écouté.)

LAURE, KALED.



N.º 5.

All.º grazioso.

DUO.

Corno
in RE.

Flauto 1.º

Flauto 2.º

Violino 1.º

Violino 2.º

Viola

LAURE.

KALED.

Basso.

Charmante Laure! je ne suis pas de

Violini

l'âge le plus tendre, et je n'ai pas un gracieux maintien, m'en-tendez -

LAURE

J'entends fort bien: vous n'êtes pas de l'âge le plus tendre, vous n'avez

vous?

This system contains six staves of music. The first five staves are for instrumental accompaniment, featuring various melodic lines and chords. The sixth staff is for the vocal part, with the lyrics 'J'entends fort bien: vous n'êtes pas de l'âge le plus tendre, vous n'avez' written below it. The seventh staff continues the instrumental accompaniment.

pas un gracieux maintien; ai-je bien dit?

Très-bien, très-bien. L'em-ploi qu'i-

1581 *f* *p*

This system contains six staves of music. The first five staves are for instrumental accompaniment, featuring various melodic lines and chords. The sixth staff is for the vocal part, with the lyrics 'pas un gracieux maintien; ai-je bien dit?' written below it. The seventh staff continues the instrumental accompaniment. The system concludes with the lyrics 'Très-bien, très-bien. L'em-ploi qu'i-' and a measure marked with '1581', 'f', and 'p'.

ci l'on m'a fait prendre exclut l'esprit, la douceur, la gai-té; m'en-ten-dez-

Fort bien, en vé-ri-té.

vous? Je suis sans grace, souvent de glace, cha - cun le

Violini

Ce-la se voit, cela se voit.

croit. Cet-te ru-des-se qui par fois

Cet-te ru-
bles-se, cache un bon goût, vous saurez tout.

des-se qui par fois bles-se, c'est très-cer-tain, c'est très-cer-

1581

couter Ce vieux fou; notre in-térêt l'or-don-ne, é-coutons jusqu'au bout, voyons,
tendra jusqu'au bout, voyons si la fri-ponne m'entendra jusqu'au bout, voy-

voyons, voyons, puis-que je suis si bon-ne, é-cou-tons et
ons, voyons, voyons si la fri-ponne, la fri-ponne voudra, voudra m'en-

1581

jus - qu'au bout, voyons, voyons; voyons, puisque je suis si bon - ne,
 tendre jusqu'au bout, voyons, voyons, voyons si la fri - ponne, la fri -
 ponne voudra, voudra m'entendre jusqu'au bout, la fri - ponne, la fri - ponne, la fri -
 ponne

1581

jusqu'au bout, é-cou-tons, é-cou-tons et jusqu'au bout, é-cou-
ponne entend tout la fri-ponne, la fri-ponne, la fri-ponne entend tout, la fri-
tons, é-cou-tons et jusqu'au bout, é-cou-tons é-cou-tons, et jusqu'au bout.
ponne entend tout, elle entend tout, la fri-ponne entend tout, elle entend tout.

Corni in SOL, subito

Tempo I°

Tempo I°

Col B°

Semblable au feu qui couve sous la

p Tempo I°

Je n'entends

cendre, malgré mon âge, en voyant vos ap-pas, ce cœur ardent....

Solo
 Rf. un poco
 pas.
 Hé-las! hé-las! je
 Lau-re, daignez m'entendre: dans mon âme encor tendre....

Musical notation includes piano (p), fortissimo (ff), and fortissimo (f) dynamics. The piano part features complex arpeggiated figures. The vocal part has lyrics in French.

Rf.
 Rf. f
 ff
 ff
 ne vous entend pas.
 mais je vous dis, char-mante a-mi-e, que quoiqu'a-

Musical notation continues with piano (p), fortissimo (ff), and fortissimo (f) dynamics. The piano part has dense arpeggiated textures. The vocal part includes the lyrics.

Mon Dieu! mon Dieu! com-me je vous en-tends!
 gé de soixante ans, ... par vous, mon
 Hé-las! hé-las! je ne vous entends
 â-me rajeu-nie, brûle d'offrir à vos ver-tus...

pp
 pp
 pp
 pp
 pp
 Col. B.
 H H
 1581 pp

plus. J'en-tends de res-te.

Cet œil cé-les-te, d'un trait sub-

The first system of the musical score consists of five staves. The top four staves are for the vocal ensemble, and the fifth staff is for the piano accompaniment. The piano part features a continuous sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The vocal parts enter with a melodic line, with the lyrics 'plus. J'en-tends de res-te.' appearing in the vocal staves.

Com-ment, plaît-il? Ce-ci m'échappe, je n'entends

til sans cesse frappe mes sens é-mus.

The second system continues the musical score with five staves. The piano accompaniment maintains its sixteenth-note texture. The vocal parts continue their melodic lines, with the lyrics 'Com-ment, plaît-il? Ce-ci m'échappe, je n'entends til sans cesse frappe mes sens é-mus.' appearing in the vocal staves.

Col. B.

plus, je n'entends plus, je n'entends plus, oh! non, non, non, je n'en - tends

Comment, vous ne m'en - ten - dez plus, comment, comment, ne m'entendez

Animez

p

f

p

p

p

p Apart

plus. Mais que l'extrava - gance, en bonne consci - en - ce, il

plus? Je meurs d'impati - en - ce, l'é - touffe de dé - pit; oh! les femmes de

p

a per - du l'es - prit, en bonne consci - en ce, il a per - du l'es -
 France ont beaucoup trop d'esprit, oh! les femmes de France ont beaucoup trop d'es -

prit, vraiment, je ris, vraiment, je ris de son dé - pit, il a per -
 prit, vraiment, vraiment, oui les femmes de France, oui les femmes de

1581

du, per - du l'es - prit, vraiment, je ris, vraiment, je ris de son dé-
 France ont beaucoup trop d'esprit, vraiment, vraiment, oui les femmes de

pit il a per - du, per - du l'es - prit, en bon - ne
 France, oui les femmes de France ont beaucoup trop d'esprit, beaucoup, beau -

cons - ci - en - ce, hé - las! il a per - du l'es - prit; mais
 coup, beaucoup trop d'esprit, beaucoup, beaucoup, beaucoup trop d'es prit; je
 quelle extrava - gance, mais quelle extrava - gance, je ris de son dépit, raiment, je
 meurs d'impati - en - ce, je meurs d'impati - en - ce, oh! les femmes de Fran - ce ont

ris de son dé-pit mais quelle extrava-gan-ce, mais quelle extrava-gan-ce, je
 beaucoup trop d'esprit; je meurs d'impati - en - ce, je meurs d'impati - en - ce, oui

ris de son dé-pit, vraiment, je ris de son dé-pit, je ris, je ris de son dé-
 les femmes de Fran - ce ont beaucoup trop d'esprit, oui, trop d'esprit, ont beaucoup

8 loco

Col Y°

Col B°

pit, vrai-ment, je ris de son dé-pit.

trop d'esprit, ont beaucoup, ont beaucoup trop d'esprit.

Detailed description: This system contains the first eight measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a wavy line in the first measure, a 'loco' marking in the second measure, and two columns of chords labeled 'Col Y°' and 'Col B°' in the fifth and sixth measures respectively. The lyrics are 'pit, vrai-ment, je ris de son dé-pit.' and 'trop d'esprit, ont beaucoup, ont beaucoup trop d'esprit.'

8 loco

Detailed description: This system contains measures 9 through 16. It continues the vocal and piano parts from the first system. The piano part features a wavy line in the ninth measure, a 'loco' marking in the tenth measure, and a series of chords in the eleventh measure. The system concludes with a double bar line in the sixteenth measure.

En vous prévenant que notre repas
serait frugal, je ne vous ai pas trompées.

ZORAÏDE, LAURE, KALED.

(Au moment où l'on se dispose à dîner, on aperçoit une barque sur le canal,
p. entend le couplet suivant chanté par Almanzor.)

N.° 6.

Allegretto.

1.^{er} COUPLET.

Cors
in Ré.

Oboi.

Violino 1.^o

Violino 2.^o

Viola.

Fagotti.

ALMANZOR

Basso.

Allegretto.

Canto.

Sur ce ri - va - ge At - ta - chons nos fi -

Canto.

39

lets, Tout nous pré-sa-ge Le plus heu-reux suc-

cès. Cer-tains de bonne pê-che, En at-ten-dant le

jour, As-sis sur l'her-be fraîche, Nous parlerons d'a-mour; Cer-

tains de bon-ne pê-che, En at-tendant le jour, As-sis sur l'herbe fraî-che, Nous

parlerons d'a-mour.

2.^e COUPLET

101

A ZORAÏDE.

(Il s'accompagne avec une mandoline)

Violino 1.^o

Violino 2.^o

Viola.

Fagotti.

CANTO.

Basso.

Hou-ri char-man - te, Ex-cuse ma fra-yeur; Ma voix trem-blant - te Peint

l'é - tat de mon cœur. Qui pourrait se dé - fen - dre, En voyant tant d'at-

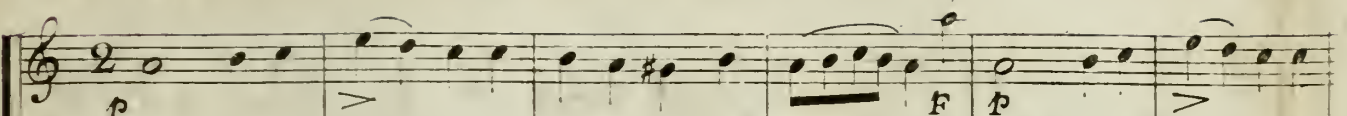
traits? Tes yeux sa-vent sur-pren-dre Bien mieux que mes fi - lets; Qui

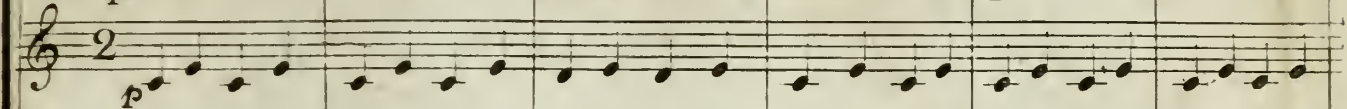
1581

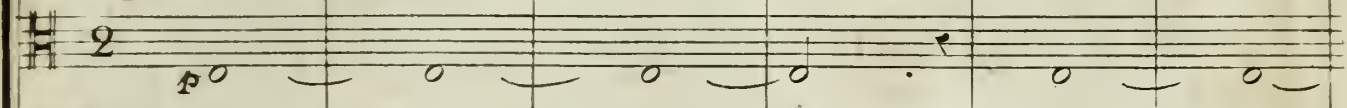
pour-rait se dé-fen-dre, En voyant tant d'at-trait? Tes yeux savent surprendre bien

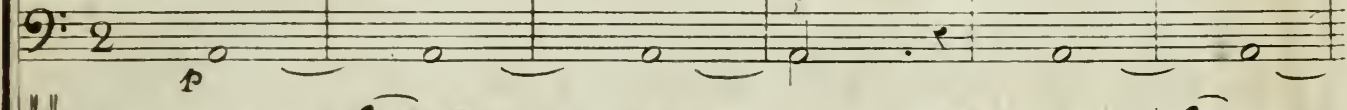
mieux que mes fi-lèts.

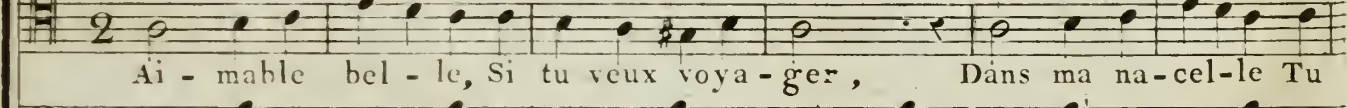
3.^e COUPLET.

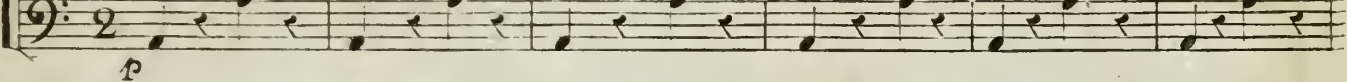
Violino 1.^o 

Violino 2.^o 

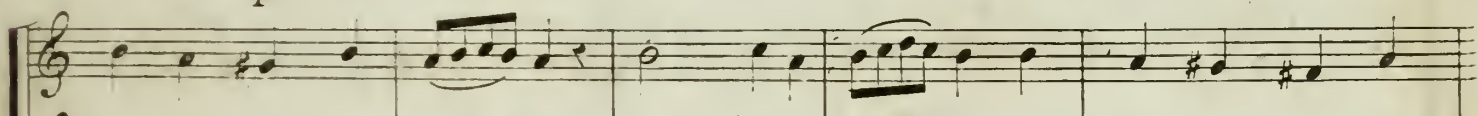
Viola. 


Fagotti. 

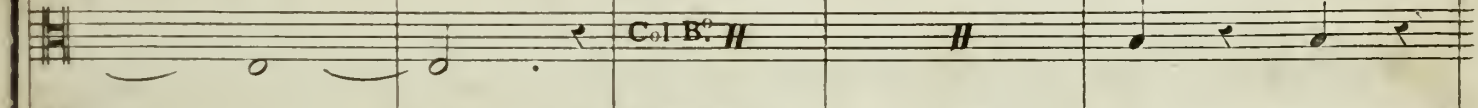
CANTO. 

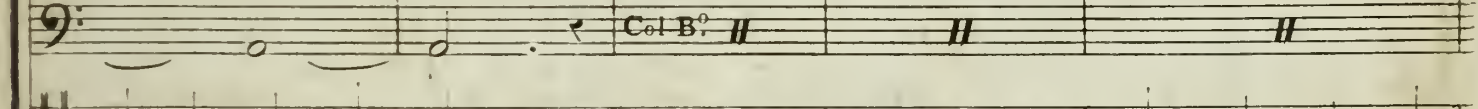
Basso. 

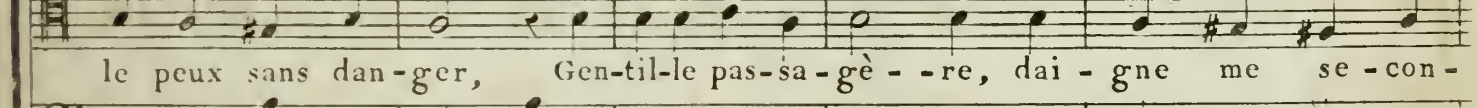
Ai - mable bel - le, Si tu veux voya - ger, Dans ma na - cel - le Tu















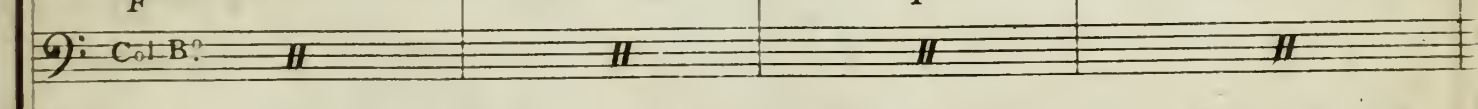


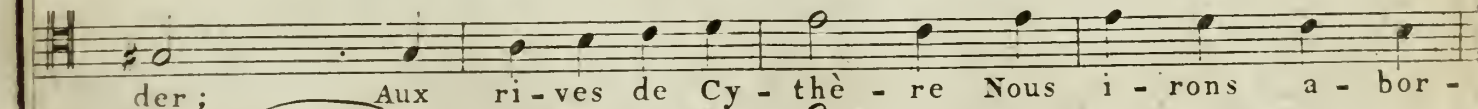
le peux sans dan - ger, Gen - til - le pas - sa - gè - - re, dai - gne me se - con -

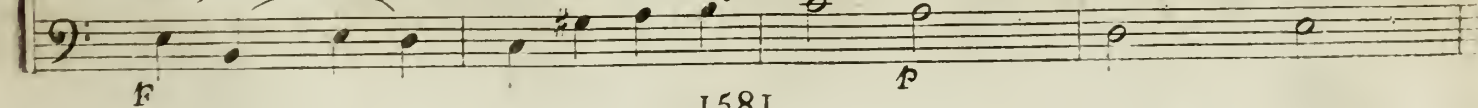












der ; Aux ri - ves de Cy - thè - re Nous i - rons a - bor -

F
 F
 F
 F
 F
 F
 C \flat 1B \flat
 C \flat 1B \flat

LAURE.

Gen-tille pas-sa-gè - re, Dai-gne me secon - der, Aux rives de Cythère Nous irons abor-

LE SULTAN.

der. Gen

MESROUR.

Gen

KALED.

Gen

F

Musical score for a symphony, page 105. The score consists of 11 staves. The first 8 staves contain musical notation with various dynamics and markings. The last 3 staves contain the word "der." repeated three times. The bottom staff has dynamics "p", "Rf. P", and "Rf. P".

Dynamics and markings in the first 8 staves:

- Staff 1: *p*
- Staff 2: *p*
- Staff 3: *Col V. no 1.*
- Staff 4: *tr*
- Staff 5: *p*, *Rf. P*
- Staff 6: *p*, *Rf. P*
- Staff 7: *Col B.*
- Staff 8: *p*

The last three staves (9, 10, 11) contain the word "der." repeated three times.

Dynamics in the bottom staff (11): *p*, *Rf. P*, *Rf. P*

N.º 7.
Violino 1.º

Violino 2.º

Alto.

HARPE.

ZORAÏDE.

Basse..

La co - lombe fu - gi - ti - ve, au sein des vastes dé-

serts, vo - le, tremblante et crain - ti - ve, de - vant le tyran des

aïrs ; d'un pal - mier l'épais feuil - la - ge et le voi - le de la-

1581 *fp*

Dolcis. *Majeur.*

Dolcis.

fp *Majeur.*

Dol.

nu it la dé - ro bent, sous l'om - bra - ge, à l'oi - seau qui la pour -

suit, . la dé ro bent, sous l'ombra - - ge, à l'oi - seau qui la pour -

1581

ff ff ff ff ff ff

sunt, à l'oiseau qui la poursuit, à l'oiseau qui la poursuit ..

ALMANZOR ..

2^{me} COUPLET.

Quelle voix ravissante!

Mais, hé - las ! pei - ne cru - el - le ! aux pré - miers rayons du jour, côm - ment é - chappera - t - el - le à l'œil perçant de l'au - tour ? Cet en - ne - mi qui l'ob - sè - de, sans pi - tié va la sai - sir ; Si l'on ne vient à son ai - de, la co - lombe va pé - rir, si l'on ne vient à son ai - de, la co - lombe va pé - rir, la co - lom - be va pé - rir, la co - lom - be va pé - rir ..

Allegro Moderato.

Fagotti. *p* *f*

Corni in LA.

Clarineti *p* *f*

Violino 1.º *p* *f*

Violino 2.º *Dol.* *f*

Alto. *Dol.* *f*

ZORAÏDE. *Dol.* *f*

ALMANZOR.

Basso. *p* *f*

Allegro Moderato.

p *fp*

p *fp*

p *fp*

p *fp*

Mon sou-ve-nir, je le pré-voi, s'ef-fa-ce-

p *fp*

Col B.^o H

Un sou - ve - nir si doux pour
ra pen - dant l'ab - sen - ce.

Col B.^o H

moi em - bel - - li - ra mon ex - is - ten - - ce.

Vous pense -

Sf.

1581

Il se-ra pré-sent à mon
 riez à ce pé-cheur qui de vous sér-vir eut la gloire?

cœur bien plus en-côr qu'à ma mé-moire, ah! tou-jours à mon cœur, oui, tou-
 Tou - jours à vo-tre cœur, tou-

Col B.^o H H H H H H

p fp

p fp

Col B.^o H H H H H H

jours à mon cœur!

jours à vo-tre cœur! Quoi, d'un es-poir char-mant et doux

p fp

Col B.^o H H H H H H

fp

fp

fp

Col B.^o H H H H H H

Le sort fut in-jus-te, in-jus-te pour

vous per-met-tez que je me flat-te? •

fp

1581

114

Cot. B.° //

Pressez un peu.

Pressez un peu.

Pressez un peu.

vous mon â - me ne peut être in-gra - - te.

Et si le

Pressez un peu.

fp

fp fp

Cot. B.° //

Ciel, prévenant vos dé-sirs, m'eût placé dans le rang où vous paraissez né-e ?

fp fp

1581

[illegible]

Retenu.

né - e

RÉCIT. (à part.)

Je suis ai-mé jour enchan-teur!

O moment pour

1581

C. 1 B. 7 II

s'il ta-rit les lar-mes, d'un pè - re s'il tarit les larmes, n'a-t'il pas des droits
moi plein de charmes! ô mo-ment pour moi plein de charmes! vous dé - ci-dez de

C. 1 B. 7 II

sur mon cœur, n'a-t'il pas des droits sur mon cœur?
mon bonheur, vous dé - ci-dez de mon bonheur; ô mo - ment rem-
ah!

Rf. 1581 Rf. p

Col B. II II II II II

Rf. p

s'il ta-rit ses larmes, il a des droits, - - - des droits sur mon
pli de char - mes, rem - pli de char -

C. B. II II II II II

F

F

F

F

F

F

cœur moment plein de char - mes, mo-moment plein de char - mes, il a des
mes mo-moment plein de char - mes, mo-moment plein de char - mes, vous dé - ci -

F

droits des droits, sur mon cœur, il a des droits, il a des droits

dez de mon bon - heur, vous dé - ci - dez, vous dé - ci - - dez

sur mon cœur.

de mon bon - heur :

SCENE XIII.

ZORAÏDE.

FINALE.

N. 9. All. moderato.

Cors en ti.

Flauti.

Oboi.

Clarinetti.

Fagetti.

Violino 1.

Violino 2.

Alto.

Basse.

Flauti.

Oboi.

Clar.

p

ZORAÏDE.

O ciel! suis-je assez malheureu-se, ô ciel! suis-je assez malheu-

reu - se, mon â - me se gla - ce d'effroi, se glace d'effroi !

p *FF*

A ton nom seul s'en-fuit la pitié géné-reuse, A - zem, c'en est donc fait, plus de par-

p *FF*

Oboi et Clar. $F >$

don pour toi, A - zem, plus de par - don pour toi!

Oboi FF

Clar. F

He - las! je me flattais d'une douce espé - ran - ce, hé - las! je me flat -

Violini .

tais d'une douce espé - ran - ce: un aveugle courroux fait taire la clé - men - ce, o -

1581 $>$ $>$ $>$ $>$

Musical score for the first system, featuring vocal and piano parts. The vocal line includes the lyrics: "père infortu-né! plus de pardon pourtoi, ô père infortu - né! plus de par-". The piano accompaniment includes dynamic markings such as *ff*, *p*, and *Doux.* There are also performance instructions like *Tutti.* and *ff* at the end of the system.

Musical score for the second system, continuing the vocal and piano parts. The vocal line includes the lyrics: "don pour toi plus de pardon p^r. toi plus de pardon pourtoi". The piano accompaniment includes dynamic markings such as *ff*, *p*, and *pp*. The system concludes with the number "1581" and the instruction "V.S.".

SCENE XIV.

ZORAÏDE KALÉD.

Puis des Soldats.

All.^o assai.

CORS en UT.

Flauti.

Oboi.

Clarineti.

Fagotti.

Violino 1^o.Violino 2^o.

Alto.

SALED.

Basse.

(Kaled accourant.)

Pauvre Kaled! divin Prophète!

All.^o assai.

Violini.

que deve-nir, où me ca-cher? hé-las! hé-las! c'est

FP FP FP FP FP

Cel. 1^{re} H H H H H

Cel. B^{re} H H H H H

moi qu'on vient chercher dé-ja je vois tomber ma tête! pauvre Ka-

FP FP FP FP

Corn. en ut.

Flauti.

Oboi.

Clar.

Fag.

Petite Flûte.

Cel. 1^{re} 8^{va} H H H

Cel. B^{re} H H H

(Les gardes paraissent.)

led! di-vin Pro-phète! que de-ve-nir, où me cacher?

SCENE XV .

125

KALED , LAURE , ZORAÏDE .

Allegretto .

Cors en UT .

Trompettes
en RE .

Petite Flûte .

Oboi .

Clarineti .

Fagotti .

Timpani .

Triangle .

Grosse
Caisse
et
Cymballes .

Violino 1^o .

Violino 2^o .

Alto .

LAURE .

KALED .

Basse .

(Laure ironiquement.)

(Les gardes paraissent.)

Les

Allegretto .

Pizzic .

1581

The musical score consists of ten staves. The first nine staves are arranged in two systems of five staves each. The first system includes four treble clefs and one bass clef, with a 'p' (piano) dynamic marking on the first staff. The second system also includes four treble clefs and one bass clef, with a 'p' dynamic marking on the first staff. The tenth staff is a vocal line in treble clef with French lyrics. Below the vocal line is a single bass staff. The lyrics are: "gardes qu'en ce lieu, Seigneur, je vois pa-raî-tre, sont les vôtres, sans dou-".

gardes qu'en ce lieu, Seigneur, je vois pa-raî-tre, sont les vôtres, sans dou-

Musical score for page 127. The score consists of multiple staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The eleventh staff has a treble clef. The twelfth staff has a bass clef. The thirteenth staff has a treble clef. The fourteenth staff has a bass clef. The fifteenth staff has a treble clef. The sixteenth staff has a bass clef. The seventeenth staff has a treble clef. The eighteenth staff has a bass clef. The nineteenth staff has a treble clef. The twentieth staff has a bass clef. The twenty-first staff has a treble clef. The twenty-second staff has a bass clef. The twenty-third staff has a treble clef. The twenty-fourth staff has a bass clef. The twenty-fifth staff has a treble clef. The twenty-sixth staff has a bass clef. The twenty-seventh staff has a treble clef. The twenty-eighth staff has a bass clef. The twenty-ninth staff has a treble clef. The thirtieth staff has a bass clef. The thirty-first staff has a treble clef. The thirty-second staff has a bass clef. The thirty-third staff has a treble clef. The thirty-fourth staff has a bass clef. The thirty-fifth staff has a treble clef. The thirty-sixth staff has a bass clef. The thirty-seventh staff has a treble clef. The thirty-eighth staff has a bass clef. The thirty-ninth staff has a treble clef. The fortieth staff has a bass clef. The forty-first staff has a treble clef. The forty-second staff has a bass clef. The forty-third staff has a treble clef. The forty-fourth staff has a bass clef. The forty-fifth staff has a treble clef. The forty-sixth staff has a bass clef. The forty-seventh staff has a treble clef. The forty-eighth staff has a bass clef. The forty-ninth staff has a treble clef. The fiftieth staff has a bass clef. The fifty-first staff has a treble clef. The fifty-second staff has a bass clef. The fifty-third staff has a treble clef. The fifty-fourth staff has a bass clef. The fifty-fifth staff has a treble clef. The fifty-sixth staff has a bass clef. The fifty-seventh staff has a treble clef. The fifty-eighth staff has a bass clef. The fifty-ninth staff has a treble clef. The sixtieth staff has a bass clef. The sixty-first staff has a treble clef. The sixty-second staff has a bass clef. The sixty-third staff has a treble clef. The sixty-fourth staff has a bass clef. The sixty-fifth staff has a treble clef. The sixty-sixth staff has a bass clef. The sixty-seventh staff has a treble clef. The sixty-eighth staff has a bass clef. The sixty-ninth staff has a treble clef. The seventieth staff has a bass clef. The seventy-first staff has a treble clef. The seventy-second staff has a bass clef. The seventy-third staff has a treble clef. The seventy-fourth staff has a bass clef. The seventy-fifth staff has a treble clef. The seventy-sixth staff has a bass clef. The seventy-seventh staff has a treble clef. The seventy-eighth staff has a bass clef. The seventy-ninth staff has a treble clef. The eightieth staff has a bass clef. The eighty-first staff has a treble clef. The eighty-second staff has a bass clef. The eighty-third staff has a treble clef. The eighty-fourth staff has a bass clef. The eighty-fifth staff has a treble clef. The eighty-sixth staff has a bass clef. The eighty-seventh staff has a treble clef. The eighty-eighth staff has a bass clef. The eighty-ninth staff has a treble clef. The ninetieth staff has a bass clef. The ninety-first staff has a treble clef. The ninety-second staff has a bass clef. The ninety-third staff has a treble clef. The ninety-fourth staff has a bass clef. The ninety-fifth staff has a treble clef. The ninety-sixth staff has a bass clef. The ninety-seventh staff has a treble clef. The ninety-eighth staff has a bass clef. The ninety-ninth staff has a treble clef. The hundredth staff has a bass clef.

Solo.

Pizzic.

Col. B.

te ?

(D'... pitieux.)

Seigneur, vous voulez plaisan-ter j - ci n'êtes vous

Ils viennent m'arrêter !

Musical score for a scene from an opera. The score includes vocal parts, a solo for a bassoon, and a piano accompaniment. The lyrics are in French.

Solo.

pas le maî - tre ?

Non, de par Maho-met! je ne suis pas le maître; et pour l'a-

The musical score is arranged in two systems. The first system consists of eight staves: four for a string quartet (Violin I, Violin II, Viola, and Violoncello) and four for a vocal line. The second system continues the vocal line and includes a Cello/Bass staff. The vocal line is in French and includes the lyrics: "Seigneur, voir vou-lu pa-raître, vous ne savez pas ce qu'il va m'en cou-ter,". The Cello/Bass staff is marked "Ccl B." and contains a series of double bar lines. The string parts feature various musical notations including eighth notes, sixteenth notes, and rests. The vocal part includes a dynamic marking "f" and a phrasing slur. The word "Arco." is written below the vocal staff in the first system.

Arco.

Ccl B.

Seigneur,

voir vou-lu pa-raître, vous ne savez pas ce qu'il va m'en cou-ter,

Seigneur, vous voulez plaisanter, Seigneur, vous voulez plaisanter, Seigneur, v. s. voulez plaisanter.

non, vous ne savez pas ce qu'il va m'en coûter, ce qu'il va m'en coûter.

UN PRÉLUDE DE HARPE SE FAIT ENTENDRE.
Il doit finir en Mi naturel majeur.

SCENE XVI Et dernière .

ZORAÏDE, LAÏRE, ALMANZOR, KALÉD .

Moderato .

Fagotto .

Violino 1^o .

Violino 2^o .

Alto .

ALMANZOR .

Basse .

Flute .

La co-lom-be fu-gi-ti-ve voit en-fin des jours se-reins ; un pê-
 cheur, sur cet-te rive trouve, aus-si d'autres destins : à vos yeux Nelzir s'ef-

132

Flauti.

Clar.

Fag.

Violini.

Alto.

ZORAIDE.

ALMANZOR

fa - ce mais pour vous ai - mer en - cor; le pé - cheur ce - de la

Basse.

loco.

Zo - ra - ide a trouvé grace de - vant
pla - ce au trop heu - reux Alman - zor, le pé - cheur cède la pla - ce au trop

Trompettes en RÉ.

Flauti.

Oboi. $F > P$

Clar.

Fag. fp

Timpani en RÉ. fp

Triangle.

G. Caisse.

Violini. $F > P$

Alto. fp

ZORAÏDE. p

LAURE. les yeux d'Alman-zor, devant les yeux d'Almanzor, devant les yeux d'Alman-

ALMANZOR.

1. Des Heu-reux Al-man-zor, au trop heureux Alman-zor, au trop heureux Alman-

H. Cont.

Taille. CHOEUR.

B. T.

Basse. fp 1581 fp

Musical score for a grand orchestra and voices. The score is in G major (one sharp) and 2/4 time. It features multiple staves for strings, woodwinds, brass, and voices. The music is marked **FF** (fortissimo) and **All.** (Allegro). The lyrics are in French: "LE THÉÂTRE CHANGE." and "Cé - lé-brons no - tre".

The score includes the following elements:

- Orchestra:** Multiple staves for strings, woodwinds, and brass, all marked **FF**.
- Voice:** A vocal line with lyrics in French, marked **FF**.
- Lyrics:**
 - LE THÉÂTRE CHANGE.
 - Cé - lé-brons no - tre
- Page Number:** 1581

This musical score page, numbered 135, contains two systems of music. The first system is an instrumental piece for piano, consisting of 11 staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including sixteenth-note runs in the upper staves and sustained chords in the lower staves. A dynamic marking of 'ff' (fortissimo) is present in the eighth staff. The second system is a vocal setting, consisting of 6 staves. It features two vocal parts, each with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves. The music is in a simple, homophonic style, with the vocal lines moving in parallel motion.

maître; vive à ja - mais, vi - ve Al - man - zor!

maître, vive à ja - mais, vi - ve Al - man - zor!

The musical score is written for a scene. It begins with a tempo marking of "Moderato". The score includes several staves for vocal and instrumental parts. The key signature is one sharp (F#). The lyrics are in French. The first vocal part is marked with a piano (*p*) dynamic. The second vocal part is marked with a piano (*p*) dynamic. The third vocal part is marked with a piano (*p*) dynamic. The fourth vocal part is marked with a piano (*p*) dynamic. The fifth vocal part is marked with a piano (*p*) dynamic. The sixth vocal part is marked with a piano (*p*) dynamic. The seventh vocal part is marked with a piano (*p*) dynamic. The eighth vocal part is marked with a piano (*p*) dynamic. The ninth vocal part is marked with a piano (*p*) dynamic. The tenth vocal part is marked with a piano (*p*) dynamic. The eleventh vocal part is marked with a piano (*p*) dynamic. The twelfth vocal part is marked with a piano (*p*) dynamic. 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(Zoraïde aux genoux du Sultan.)

Daignez, Sei- gneur, pardonner à mon pé- re!

ALMANZOR.

Il a recouvré ma fa-

Moderato .

Violini. *p*

Alto. *p*

ZORAIDE.

ALMANZOR.

Ah! c'est trop de bon - heur, trop de biens à la

veur, ses em - plois.

fp

p

p

p

fois.

Ce que j'avais pro -

mais à mon tour, que faut - il que j'es - pè - re?

Clar. *p*

p

Violini.

ZORAIDE.

mis à l'aimable pê - cheur, le puis - je re - fu - ser au mo - narque é - qui -

Musical score for page 138, featuring vocal parts and orchestral accompaniment. The score is in G major (one sharp) and 2/4 time.

Vocal Parts:

- ZORAÏDE.** (Soprano): "ta - ble?"
- ALMANZOR.** (Tenor): "Zo-ra - i - - de! femme a-do-ra-ble! vous m'ai-mez, vous m'ai -"
- ALMANZOR.** (Tenor): "mez? ô moment enchanteur!"
- KALED.** (Bass): (Kaled, la face contre terre.)

Orchestral Parts:

- Flauti.** (Flutes): *F*
- Oboi.** (Oboes): *F*
- Clar.** (Clarinets): *F*
- Fag.** (Bassoons): *F*
- Violini.** (Violins): *FF*
- Alto.** (Violas): *FF*
- Basse.** (Bass): *FF*

Dynamics and Performance Markings:

- f* (forte), *p* (piano), *FF* (fortissimo), *Cres.* (Crescendo).
- Rehearsal mark 1581 is indicated at the bottom.

fp

Col 1^o //

leil de l'o-ri-ent, suc-cesseur du Pro-phète a -

fp *p*

fp *p*

vec sou - missi-on je vous li - vre ma tête; cette pu ni-ti-

fp

Cres. *f* *p*

Cres. *f* *p*

fp

on sera le juste prix de ma coupable au - da - ce ah! j'ai bien mé-ri-

Tutti . *1581* *f* *p*

A volonté.

A volonté.

A volonté.

A volonté.

ALMANZOR.

De conserver ta place, car de mon pavillon tu fais bien les honneurs, car de mon pavil-

KALED.

te

A volonté

Cors.

Flute.

Clar.

Fag.

Violini.

ALMANZOR.

lon tu fais bien les hon-neurs

LAURE.

Désormais, seule-ment,

Basse.

Cors.

Flutes.

Clar.

Fag.

Violini.

Alto.

LAURE.

traitez mieux les pê-cheurs, dé - sor - mais traitez.

Basse.

fp

All.^o risoluto.

ff

ff

ff

ff

mieux les pê - cheurs.

1581

ff

All.^o risoluto.

Cors en ut. **FF**

Trompettes en ut. **FF**

Flauti. **FF**

Col 1.^o // // //

Oboi. **FF**

Clar. **FF** Con gli oboi // // //

Fag. **FF** Col B.^o // // //

Timpani en sol. **FF**

Triangle. **FF**

G. Caisse. **FF**

Cymbales. **FF**

Violini. All.^o risoluto. **FF**

Alto **FF**

1.^{re} Dessus. **FF**

H. Cont. Céle-brons un maître, célé-brons un maître, qu'on aime; que ses

Taille. Céle-brons un maître, célé-brons un maître, qu'on aime; que ses

B.T. Céle-brons un maître, célé-brons un maître, qu'on aime; que ses

All.^o risoluto. **FF**

Basse **FF**

8 loco

143

Fl.

Oboi.

Clar.

Col. 1.°

Col. B.°

jours soient brillants et doux, qu'ils soient brillants et doux, qu'il jou-
doux, que ses jours soient brillants et doux, qu'il jou-
jours soient brillants et doux, que ses jours soient brillants et doux, qu'il jou-

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is - se lui même, qu'il jou - isse à jamais, lui même, du bon-heur qu'il répand sur

is - se lui même, qu'il jou - isse à jamais, lui même, du bon-heur qu'il répand sur

nous, qu'il ré - pand sur nous, qu'il ré - pand sur nous, du bon-
 nous, du bonheur qu'il ré-pand sur nous, du bonheur qu'il ré-pand sur nous, du bon-
 nous,

C-ol B-° H H H H H

C-ol B-° H H H H H

This page contains a musical score for 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves showing complex rhythmic patterns and others showing simpler harmonic structures. The notation is in black ink on aged paper.

FIN DE LA PIÈCE .

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